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are much more economical, as but one coating is required. In making the paint, the proportion of the zinc powder or dust to the other ingredients is varied according to the use for which it is intended, and it may be used in paints as a substitute for white lead or white zinc, or zinc in any other form as now used." Mr. Bosshawk furnishes the editor of *The Artist* with the following recipes: "To make a drab paint: Four parts of whiting, eight parts of this zinc powder, and four parts of white lead are employed. The whiting, powder, and lead are intimately mixed and ground together, and incorporated with suitable oil and turpentine, and dried in the ordinary way. A fine olive green is made by using four parts of whiting, eight parts of zinc powder, and four parts of red ochre. These are intimately mixed by grinding, and incorporated with a proper vehicle and drier in the ordinary manner. A brown color, suitable for ironwork, is produced by using eight parts of whiting, four parts of zinc powder, and four parts each of red ochre and black ochre. The process is just the same."

METAL IN TAPESTRY PAINTING.

FOR backgrounds or illuminations in gold, there are three ways of procedure. One may mix in varnish (mastic) a sufficient quantity of bronze powder of the hue desired, and apply it like any color, except that it must be used rather thick. But, though metallic tints, so obtained, may be used to paint over, they are better applied at the last moment, over the other painting. Colored varnishes may be used, and the ordinary liquid colors, with the varnish and the bronze, and it is in this way that the most delicate effects are obtained.

The canvas may also be covered in whole or in part, with gold leaf, or Dutch metal, which work had better be given to a capable gilder. Or silver or tin leaf may be used, to be given a golden tone by an application of a special varnish, called gold varnish. The tone of this may be modified by an addition of a little rose or yellow or brown varnish. Very beautiful effects may be obtained on silver leaf by leaving parts uncovered by the varnish. The work will then appear as if both gold and silver had been used, but tin will not answer for this purpose, both because of its poor tone, and because it tarnishes badly. Dutch metal, too, should be avoided if it is not to be completely covered with varnish.

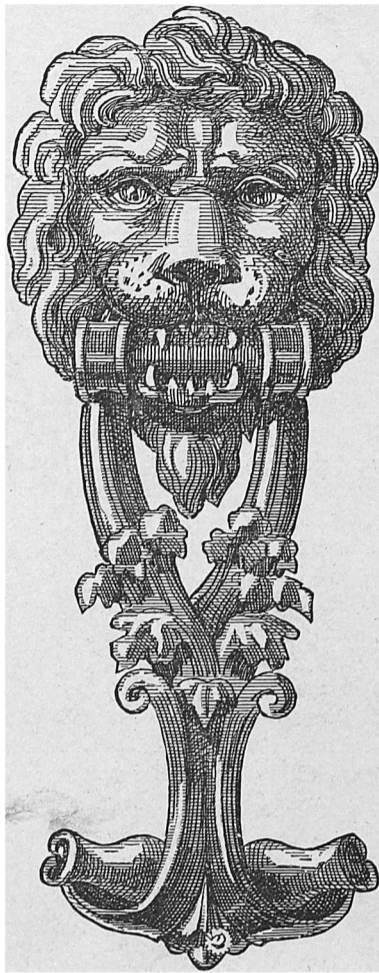
None of these processes is absolutely safe for work which is to be pliable, for portières, curtains, or the like. The bronze powders are liable to be shaken out of the folds, and, mixed in the air of a room they would be taken into the lungs. Leaf metal, on the other hand, will crack and scale off in such circumstances. But if the tapestry is to be applied to a panel, or otherwise kept quite flat, there is no inconvenience in the use of metal in either shape. In the same case, oil paints, mixed with spike oil, or turpentine, may be used over a gold ground along with the regular tapestry colors.

A DAINY DRAWING-ROOM.

THE extreme delicacy of the scheme of color of a drawing-room just completed by the firm known as "The Associated Artists" can only be compared to the peculiar beauty of the opal. The dado is in panels of cloth of gold washed over with greenish tints through which the value of the gold appears. The panels are framed in a pale brownish toned plush, and above is a border of cloth of gold framed in like manner. This border is broken with greenish iridescent tints which serve as a background for dogwood flowers and leaves, decoratively treated, and making in the ensemble a band of changing color. The wall space above is covered with a creamy, brocaded silk bordered with a narrower band of color, again the cloth of gold and dogwood. The ceiling is entirely overlaid in silver. Starting from the cornice a decorative treatment of dogwood is carved out in color for two feet, and a foot farther it has melted away imperceptibly and is lost in the silver ground.

Amid all this delicate color is the mantelpiece of onyx and the fire facings of pale blue glass tiles. The window curtains are of a superb pale blue fabric, the design of which is taken from strings of Moorish coins, the only decoration being a deep latticed heading of strips of the pale brown plush, made with the needle, from which depend heavy strands of pale brown silk threads. One of the portières (already described in *The Art Amateur*) has a festooned gold net, holding in

its folds masses of roses, a design exquisite in conception and in execution. The other is of changing brown plush simply finished with a cord of twisted plush and gold, and across it, as a frieze, pendant, double folds of narrow



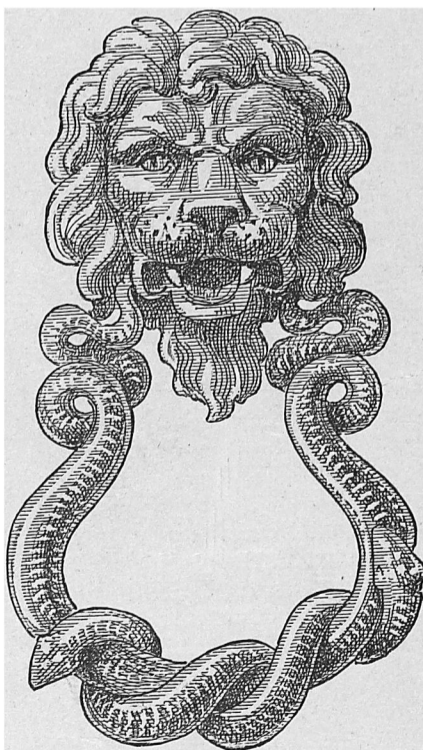
WROUGHT-IRON KNOCKER.

ITALIAN WORK OF THE SEVENTEENTH CENTURY.

plush fastened down with gold cord, and swinging from each end long meshes of silk thread.

The furniture of the room repeats the tints in white and gold framework, and cushions of pink, and of the same design as the curtains with coins, metal woven on pale blue ground.

ONE of the indications which M. Chesneau, the French critic, finds of the decadence of art in his own country is that painters and sculptors will not, unless



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under compulsion, paint and carve for decorative purposes. He reminds them that the great masters of the past, even in comparatively recent times, had no such

pride: "Raphael did not refuse to decorate the Vatican with arabesques, or Dürer and Holbein to make designs for the goldsmiths, armorers and printers of their day. In the French school this variety and fertility of occupation was a tradition even so late as the beginning of this century. Delaune and Ducerceau were the equals of the most famous court painters, but they produced decorative designs for architects, sculptors and goldsmiths, gunsmiths, tapestry workers, cabinet workers and potters. At the very height of the French classic period Poussin drew, in imitation of the antique, trophies of arms for triumphal arches and scrolls from Roman bas-reliefs. Le Sueur painted for a private mansion (Hotel Lambert) some panels and mythological figures to ornament the walls and ceilings. Among the extensive collection of drawings by Le Brun at the Louvre, not the least interesting are his sketches for the King's tapestries and silver plate and the groups he composed for the great fountains at Versailles, which were executed by a whole crowd of artists of mark, Audran, Leclerc, De Sève, Migliarini, Bonnemer, Testelin, and B. Yvart, Tubi and Coyzevox, etc. Sculptors of distinguished merit, such as Puget and Caffieri, put more inventiveness into the decoration of his Majesty's ships of war than in the composition of their finest groups. And Gillot, Watteau, Boucher, and before them the three Coypels (father and sons) lavished their most graceful imaginings on the bewitching inventions—a happy medley of Chinese and grotesque designs with figures—which for a whole century served to decorate the piers of ladies' boudoirs, or were framed in mouldings above the doors, painted on spinets and screens. The tradition survived down to the time of Percier and Prud'hon, who did not think it beneath his dignity and genius to design a whole suit of furniture for the first Empress, and the King of Rome's cradle; and in these designs we can plainly trace the poetic grace and tender refinement that characterize his most perfect larger works."

THE Dutch bric-à-brac dealers, it appears, have abandoned Chinese porcelains for miniatures, cane handles, bits of old Sevres, and Dresden. The article is "sick," as the expert, M. Eudel, puts it. One would not suppose so from the prices brought by some pieces of the Brinkley and Morgan collections. But then, most of these were quite exceptional, and, in the first-mentioned collection, many pieces had an historical and scientific as well as an artistic value, and were well authenticated. It is undoubtedly true that Oriental objects of all sorts, unless of extraordinary merit, are growing cheaper and cheaper. It is another illustration of the old rule in matters of curiosity and speculation that, as soon as the demand brings forth an abundant supply, the demand ceases.

BITS IN THE TIFFANY HOUSE.

THE exterior of the Tiffany house has excited more comment since its construction than any other new house in this city. It has been variously supposed to be a fortress, a brewery, an "institution," an æsthetic warehouse, and an apartment house. The latter touches nearest to the truth, for it has been finally determined that, except those to be occupied by Mr. Louis C. Tiffany, the apartments are to be let, and Mr. Henry Villard has been the first to secure rooms. But no matter what the destiny of the remarkable building, there is no doubt that its foreign and aggressive aspect gives a certain architectural interest to the part of the town where it rears its frowning turrets to the heavens. The style—if one can be assigned it—may be called Bavarian Renaissance. The building is of brick specially designed for it—brick long, broad, and scarcely half the height of ordinary brick; dark brown and mottled in color, brick which, despite its sombre aspect in the mass, has been found to possess decorative qualities, and is much used in interiors. There is a decidedly fortress-like appearance to the entrance which reminds one of the strongholds of the Middle Ages where men of rival factions would cross swords fiercely in the streets and then retreat to a place of safety like that afforded by the great iron gate which closes in the courtyard around which the Tiffany house is built. Passing under a stone-bound arch protected by a handsome iron grill, which works perpendicularly, and during the day hangs from above like a fringe, you find a door at the side, and go up a curving stairway of red marble framed in from above by panels of perforated carving in Moorish designs, cut in red stone. The transition from this warm-toned shadowy inclosure to the cold, glaring splendor of the main hall is more striking than agreeable.

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WHITE and gray marble is used profusely in the main hall. Never did marble seem colder or grayer. The coldness is mitigated somewhat by the brown, silver-stencilled panels of the wall which it frames—although the colors seem scarcely related—and above is a frieze of water-green glass tiles. A little stairway of marble leads from the landing to a sheltered nook under the as-